

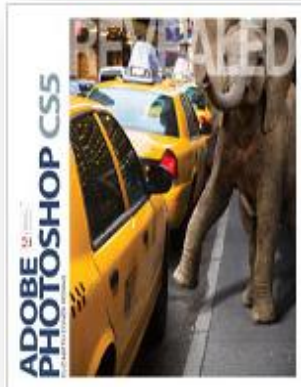
Adobe Illustrator CS5 Revealed

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ISBN: 9781111130466





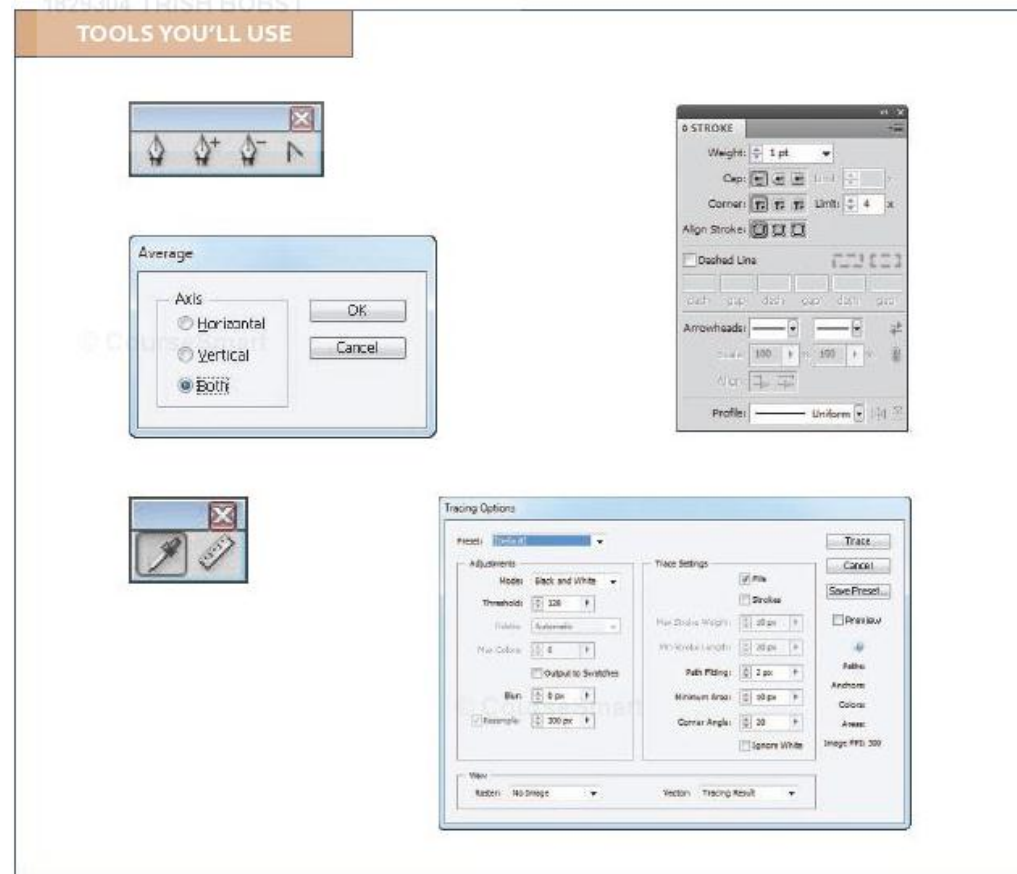
- Full color graphics vividly illustrate key features and concepts and emphasizes the “how” and “why” behind each Photoshop tool to help readers excel at design as well as master the software.
- Expert author with more than 20 years of graphic design experience offers tips and techniques from the user's perspective.
- Updated exercises and extensive coverage of new CS5 features including the new Perspective Grid feature, the new Shape Builder tools, Bristle Brush and "Beautiful Strokes."
- All new features are highlighted throughout the text with a new features icon.
- Users are encouraged to build a portfolio by completing the projects at the end of each chapter, many of which give users the opportunity to explore and express their unique creative talents.



Tools You'll Use



Each chapter begins with a **visual overview** of the ***Tools You'll Use*** in the chapter.



ILLUSTRATOR 3-3



What You'll Do



Each lesson starts with a ***What You'll Do*** figure. This figure gives students an at-a-glance look at what's to come in the chapter and a detailed description of the following lesson.

LESSON 1

What You'll Do



In this lesson, you will create three new views, then explore basic techniques for using the Pen tool as you prepare to draw a complex illustration.

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ILLUSTRATOR 3-4

Draw Straight LINES

Viewing Objects on the Artboard

If you are drawing on paper and you want to see your work up close, you move your nose closer to the paper. Computers offer more effective options. As you have already seen, the Zoom tool is used to enlarge areas of the artboard for easier viewing. When you are working with the Pen tool, your view of the board becomes more critical as anchor points are tiny, and you will often move them in 1 point increments.

Instead of clicking the Zoom tool to enlarge an area, you can click and drag it over the area on which you want to zoom in, creating a **marquee**, which is a rectangular, dotted line that surrounds the area over which you have dragged. When you release the Zoom tool, the marquee disappears, and whatever was in the marquee is magnified as much as possible, while still fitting in the window.

The New View command allows you to save any view of the artboard. Let's say you zoom in on an object. You can save that view and give it a descriptive name, using the New View command. The name of the view is then listed at the bottom of the View menu,

so you can return to it at any time by selecting it. Saving views is an effective way to increase your productivity.

Drawing Straight Segments with the Pen Tool

You can use the Pen tool to make lines, also known as paths. You can also use it to create a closed shape, such as a triangle or a pentagon. When you click the Pen tool to make anchor points on the artboard, straight segments are automatically placed between the points. When the endpoints of two straight segments are united by a point, that point is called a **corner point**. Figure 1 shows a simple path drawn with five anchor points and four segments.

Perfection is an unnecessary goal when you are using the Pen tool because you can move and reposition anchor points and segments, as well as add and delete new points. Use the Pen tool to create the general shape that you have in your mind. Once the object is complete, use the Direct Selection tool to perfect, or tweak, the points and segments. Tweaking a finished object is always part of the drawing process.

Drawing and Composing an Illustration



Conceptual Lessons



Create new views

1. Open AI 3-1.ai, then save it as **Straight Lines**.
2. Choose the Essentials workspace, click the **Zoom tool** , then position it at the upper-left corner of the artboard.
3. Click and drag a **selection box** that encompasses the entire yellow section, as shown in Figure 3.
The area within the selection box is now magnified.
4. Click **View** on the Application bar, then click **New View**.
5. Name the new view yellow, then click OK.
6. Press and hold [Spacebar] to access the **Hand tool** , then drag the artboard upward until you have a view of the entire pink area.
7. Create a new view of the pink area, and name it pink.

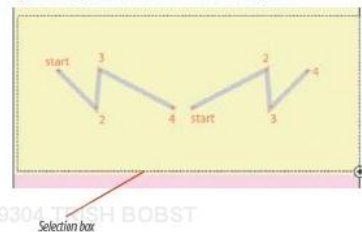
TIP If you need to adjust your view, you can quickly switch to a view of the entire artboard by pressing [Ctrl][O] (Win) or [⌘][O] (Mac), then create a new selection box with the Zoom tool.

8. Create a new view of the green area, named **mint**.
9. Click **View** on the Application bar, then click **yellow** at the bottom of the menu.
The Illustrator window changes to the yellow view.

TIP You can change the name of a view by clicking **View** on the Application bar, then clicking **Edit Views**.

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Figure 3 Drag the Zoom tool to select what will be magnified



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Selection bar

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Figure 4 Four anchor points and three segments

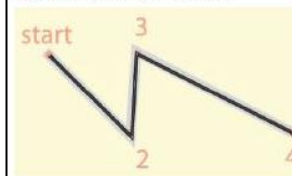
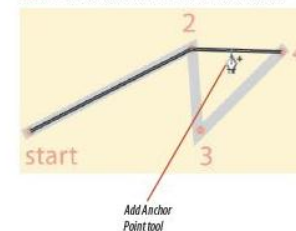


Figure 5 Click the path with the Pen tool to add a new point




Add Anchor Point tool

Figure 6 Move an anchor point with the Direct Selection tool






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Draw straight lines

1. Verify that you are still in the yellow view, then click the **Pen tool** .
2. Open the Swatches panel, then set the fill color to [None], the stroke color to Black, and the stroke weight to 1 pt.
3. Using Figure 4 as a reference, click position 1 (start).
4. Click position 2, then note how a segment is automatically drawn between the two anchor points.
5. Click position 3, then click position 4.

TIP If you become disconnected from the current path you are drawing, undo your last step, then click the last anchor point with the Pen tool and continue.

6. Press and hold [Ctrl] (Win) or [⌘] (Mac) to switch to the **Selection tool** , then click the artboard to stop drawing the path and to deselect it. You need to deselect one path before you can start drawing a new one.
7. Release [Ctrl] (Win) or [⌘] (Mac), click position 1 (start) on the next path, then click position 2.
8. Skip over position 3 and click position 4.
9. Using Figure 5 as a guide, position the **Pen tool** , anywhere on the segment between points 2 and 4, then click to add a new anchor point.

TIP When the Pen tool is positioned over a selected path, the **Add Anchor Point tool**  appears.

10. Click the **Direct Selection tool** , then drag the new anchor point to position 3, as

Lessons walk through each process, step by step with detailed images, icons, tips and notes.



Skills Review



1829304 TRISH BOSS SKILLS REVIEW

Draw straight lines.

1. Open AI 3-9.ai, then save it as **Mighty Montag**.
2. Place Montag Sketch.tif into the Montag document; you will need to navigate to the drive and folder where your Data Files are stored to find it.
3. Position the sketch in the center of the artboard, then lock it.
4. Set the fill color to [None] and the stroke to 1 pt black.
5. Use the Pen tool to create a four-sided polygon for the neck. (*Hint: Refer to Figure 53 as a guide.*)
6. Draw six whiskers.
7. Save your work.

Draw curved lines.

1. Using the Pen tool, draw an oval for the eye.
2. Draw a crescent moon shape for the eyelid.
3. Draw an oval for the iris.
4. Save your work.

Draw elements of an illustration.

1. Trace the left ear.
2. Trace the hat.

3. Trace the nose.
4. Trace the left jawl.
5. Trace the right jawl.
6. Trace the tongue.
7. Trace the right ear.
8. Trace the head.
9. Save your work.

Apply attributes to objects.

1. Unlock the placed sketch and hide it.
2. Fill the hat with a red swatch.
3. Fill the right ear with 9C/18M/62Y.
4. Fill the nose with black.
5. Fill the eye with white.
6. Fill the tongue with salmon.
7. Using Figure 85 as a guide, use the colors on the Swatches panel to finish the illustration.
8. Save your work.

Assemble an illustration.

1. Send the neck to the back of the stacking order, then lock it.

2. Send the head to the back, then lock it.
3. Send the left ear to the back, then lock it.
4. Bring the hat to the front.
5. Bring the right ear to the front.
6. Select the whiskers, group them, then bring them to the front.
7. Select the tongue, then cut it.
8. Select the right jawl, then apply the Paste in Back command.
9. Bring the nose to the front.
10. Select the eye, the eyelid, and the iris, then group them.
11. Drag and drop a copy of the eye group. (*Hint: Press and hold [Alt] (Win) or [option] (Mac) as you drag the eye group.*)
12. Select the right jawl.
13. On the Color panel add 10% K to darken the jawl.
14. Use the Color panel to change the fills on other objects to your liking.
15. Save your work.

Stroke objects for artistic effect.

1. Make the caps on the whiskers round.
2. Change the whiskers' stroke weight to .5 pt.
3. Unlock all.
4. Select the neck and change the joins to round.
5. Apply pseudo-strokes to the illustration. (*Hint: Copy and paste the elements behind themselves, fill them with black, lock the top objects, then use the Direct Selection tool to select anchor points on the black-filled copies. Use the arrow keys on the keyboard to move the anchor points. The black copies will peek out from behind the elements in front.*)
6. Click Object on the Application bar, then click: Unlock All.
7. Delete the Montag Sketch file behind your illustration.
8. Save your work, compare your illustration to Figure 85, then dose Mighty Montag.

Figure 85 Completed Skills Review, Part 1



The **Skills Reference** table highlights power user shortcuts to tools used in the chapter **Skills Review** exercises are included at the end of each chapter and contain hands-on practice exercises that mirror the progressive nature of the lesson material.



Project Builder



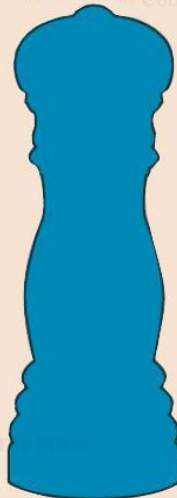
PROJECT BUILDER 1

The owner of The Blue Peppermill Restaurant has hired your design firm to take over all of their marketing and advertising, saying they need to expand their efforts. You request all of their existing materials, such as slides, prints, digital files, brochures, and business cards. Upon examination, you realize that they have no vector graphic version of their logo. Deciding that this is an indispensable element for future design and production, you scan in a photo of their signature peppermill, trace it, and apply a blue fill to it.

1. Create a new 6" × 6" CMYK Color document, then save it as **Peppermill**.
2. Place the Peppermill.tif file into the Peppermill Vector document. (Hint: The Peppermill.tif file is in the Chapter 3 Data Files folder.)

3. Scale the placed image 150%, then lock it.
4. Set your fill color to [None], and your stroke to 2 pt black.
5. Using the Zoom tool, create a selection box around the round element at the top of the peppermill to zoom in on it.
6. Using the Pen tool, trace the peppermill, adjusting your view as necessary to see various sections of the peppermill as you trace, then fill it with a blue swatch.
7. When you finish tracing, tweak the path if necessary, then save your work.
8. Unlock the placed image and cut it from the document.
9. Save your work, compare your illustration to Figure 88, then close Peppermill.

Figure 88 Completed Project Builder 1

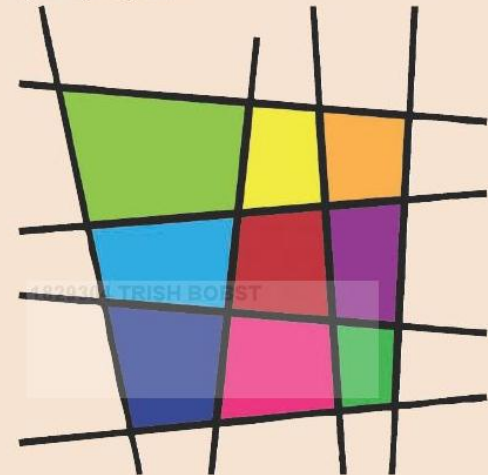


PROJECT BUILDER 2

You work at a children's library that has recently been remodeled. They've asked you to create a mural theme with interesting shapes of bright colors for the freshly painted walls. You create a sample in Illustrator to present to the staff—a single theme that can be modified to create multiple versions of the artwork.

1. Open AI 3-12.ai, then save it as **Tic Tac Toe**.
2. Select all, then change the stroke colors to black.
3. Click the Live Paint Bucket tool, select a fill color, then click in any of the squares.
4. Fill each of the squares with a different color; then deselect all.
5. Click the Direct Selection tool, then change the angles of the black paths. Figure 89 shows one possible result.
6. Save your work, then close Tic Tac Toe.

Figure 89 Completed Project Builder 2



Two **Project Builder** exercises are featured at the end of each chapter. These exercises require students to apply the skills learned in the chapter. Includes finished example of the project.



Design Project



DESIGN PROJECT

Your design firm is contacted by a company called Stratagem with a request for a proposal. They manufacture molds for plastic products. The terms of the request are as follows: You are to submit a design for the shape of the bottle for a new dishwashing liquid. You are to submit a single image that shows a black line defining the shape. The line art should also include the nozzle. The size of the bottle is immaterial. The design is to be “sophisticated, so as to be in visual harmony with the modern home kitchen.” The name of the product is “Sleek.”

1. Go to the grocery store and purchase bottles of dishwashing liquid whose shape you find interesting.
2. Use the purchases for ideas and inspiration.
3. Sketch your idea for the bottle's shape on a piece of paper.
4. Scan the sketch and save it as a TIFF file.
5. Create a new Illustrator document, then save it as **Sleek Design**.
6. Place the scan in the document, then lock it.
7. Trace your sketch, using the Pen tool.
8. When you are done tracing, delete the sketch from the document.
9. Tweak the line to define the shape to your specifications.
10. Use the Average dialog box to align points to perfect the shape.
11. Save your work, compare your illustration to Figure 90, then close Sleek Design.

© CourseSmart Figure 90 Completed Design Project



A **Design Project** exercise is featured at the end of each chapter. This exercise requires students to apply the skills learned in the chapter.





Portfolio Project

PORTFOLIO PROJECT

Note to Instructors: The central point of this exercise—a discussion of shapes and their role in the history of mankind—can be had with or without screening *2001: A Space Odyssey*. Should you choose not to show the film, simply omit questions 1 and 2. Rephrase Question 8 so that individuals are instructed to draw any abstract shape from their own imaginations.

The classic sci-fi movie, *2001: A Space Odyssey*, includes a 20-minute “Dawn of Man” sequence that begins millions of years ago with a group of apes, presumably on the African plains. One day, *impossibly*, a tall, black, perfectly rectangular slab appears out of nowhere on the landscape. At first the apes are afraid of it, afraid to touch it. Eventually, they accept its presence.

Later, one ape looks upon a femur bone from a dead animal. With a dawning understanding, he uses the bone as a tool, first to kill for food, and then to kill another ape from an enemy group. Victorious in battle, the ape hurls the bone into the air. The camera follows it up, up, up, and—in one of the most famous cuts in film history—the image switches from the white bone in the

sky to the similar shape of a white spaceship floating in space.

1. How do you feel upon first seeing the “monolith” (the black rectangular slab)? Were you frightened? Do you sense that the monolith is good, evil, or neutral?
2. How would you describe the sudden appearance of the straight-edged, right-angled monolith against the landscape. What words describe the shapes of the landscape in contrast to the monolith?
3. Do you think perfect shapes exist in nature, or are they created entirely out of the imagination of human beings?
4. If perfect shapes exist—if they are real—can you name one example? If they are not real, how is it that humankind has proven so many concepts in mathematics that are based on shapes, such as the Pythagorean Theorem?
5. What advancements and achievements of humankind have their basis in peoples’ ability to conceive of abstract shapes?
6. Can it be said legitimately that the ability to conceive abstract shapes is an essential factor that distinguishes humankind from all the other species on the planet?
7. Create a new document, then save it as Shape.
8. In Adobe Illustrator, draw any shape that you remember from the opening sequence, except the monolith. Did you render a shape based on the bone?
9. Save your work, compare your results to Figure 91, which is one possible result, then close Shape.

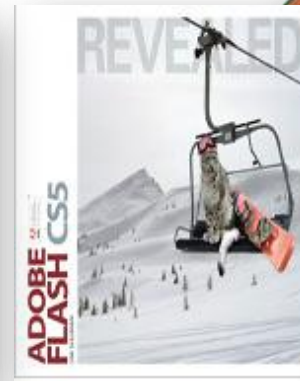
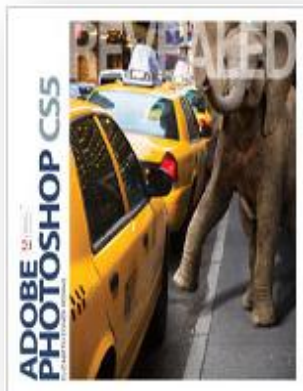
Figure 91 Completed Portfolio Project



Portfolio Projects are included at the end of each chapter and encourage students to solve challenges based on the content explored in the chapter.



- Student data files needed to complete the exercise, lessons, and projects in the book



Instructor Resource CD
(also online access
available) includes:

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 - Chapter overviews
 - Detailed lecture topics
 - Teaching tips
- PowerPoint presentations
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 - ExamView test generator
and testbank
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Chris Botello
ISBN-10: 1111130442
ISBN-13: 9781111130442
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